



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Watson's Art Journal.

NEW YORK, SATURDAY, DEC. 21, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

The New York Philharmonic Society will give their second concert of the 26th season, this evening, at the Academy of Music. The programme is in every way admirable, comprising the following pieces: Symphony in C, Schubert, Concerto for piano in F minor, Weber, Miss Alide Topp; Overture, Otello, first time, Ritter; Fantasia—Ruin of Athens, F. Liszt—Miss Alide Topp; Overture, "Calm sea and happy voyage," Mendelssohn. Mr. Carl Bergmann will conduct. There is every indication that there will be a brilliant and crowded house this evening.

Miss Jenny Busk, the charming and talented American singer, will give a farewell concert on Monday evening next, Dec. 23d, at Irving Hall. She will be assisted by Mr. Leopold de Meyer, Mr. Wenzel Kopton, Mr. W. J. Hill, and Mr. Colby. We have written of Miss Jenny Busk as an excellent artist, and our opinion has been confirmed by her recent performances. She is a thoroughly educated artist; she has a beautiful voice, a pure method, and sings with passion and expression. Under ordinary circumstances, she would have commanded the attention of the public and the press, but she appeared under every disadvantage, and only emerged from the cloud by the sheer force of native ability. We hope that Miss Jenny Busk will be greeted on Monday evening by a crowded audience, when we are satisfied that she will sustain the position we have claimed for her.

Bristow's New Oratorio—"Daniel." The New York Mendelssohn Union will give George F. Bristow's new Oratorio of "Daniel" on Saturday evening, the 28th instant. The solo parts will be sustained by Madame Parepa-Rosa, Miss Hutchings, Mr. W. J. Hill, Mr. H. Frost and Mr. J. R. Thomas. The choruses have been rehearsed faithfully, and we expect that under the direction of the composer the performance will be a very fine one, and that the success of the work will be assured.

Ristori, the great tragedienne, will return here, and will give a few representations of her great character, Marie Antoinette, at the French Theatre, commencing Monday, Dec. 30. The sale of tickets will commence on Monday, the 23d inst., at Schirmer's, 701 Broadway. Madame Ristori can only appear for a few nights, as her engagements compel her to be in Havana in January, 1868. Those who have not yet witnessed her personation of Marie Antoinette, should take advantage of the present opportunity.

The last days of "La belle Duchesse" are drawing to a close, as she proposes to migrate to a colder and a fogger latitude—Massachusetts. Her place will be at once supplied by another of Offenbach's beauties—"La belle Hélène," who has turned the heads of half Europe, and who will undoubtedly assert the same powerful fascination here. Madlle. Tostee will personate the heroine, and how charming and fascinating she is, is too well known to need any confirmation. But the Duchesse will remain with us yet another week, and as we believe in the old maxim, It is better to be off with the old before we are on with the new, we advise our friends to attend upon the Duchesse, and to crowd her levees nightly.

Pike's Opera House will be inaugurated on Monday evening, January the 6th, by the La Grange and Brignoli Italian Opera troupe, which, under the direction of Max Maretzek, will be full and effective in all its details. The Opera House itself is a beautiful structure, rich and elegant in every particular, roomy and commodious, and its means of ingress and egress are superior to any place of amusement in the city. We shall be surprised if this new and liberal enterprise does not strike out at once a career of brilliant success.

Carhart & Needham, whose parlor organs and melodeons are unequalled for the beauty of their tone and perfect finish, have at present in their warerooms a large stock of those beautiful instruments, of every style and size and of every price. Among them are some small organs exquisitely finished in ebony and gold, which are as handsome in appearance as they are rich and fine in their tone. As holiday presents, we have seen nothing more worthy of consideration, for they are both useful and ornamental, and are literally an investment worth making. It will repay a visit to listen to their superb large reed organs, which we think are to-day the finest specimens in the world, purer, richer, and more organ-like in their quality of tone than any reed instrument ever manufactured. We invite the attention of our readers to their fine instruments, and advise a visit to Carhart & Needham's Manufactory and Ware-rooms, 143-5 and 7, East Twenty-third street.

—M. Oscar Comettant has been blowing a trumpet in a new way, and poetizing over the music of the Savages of America and the Japanese. Perhaps it might have been some of their music he favored us with when he visited America, a few years since, and of course not being savages we did not understand or appreciate the efforts of M. Comettant. It was hardly necessary to go so far back to find out the age of bronze, when he could have personally illustrated the age of brass, without any research whatever.

OLE BULL.

We were surprised and delighted a few days since by a visit from our old and esteemed friend, Ole Bull. It was a surprise, complete; because, first, we believed him to be in Russia; secondly, the Press of the world had announced him dead and had duly buried him with every honor; and, thirdly, we read that he was in half-a-dozen cities of Germany and France, at the same moment. Consequently, as he was in heaven, where all good Christians go, and every terrestrial place at the same time, he could not possibly be in America. Nevertheless, we saw him before us, felt his warm northern hug and the hearty grasp of his hand, and were satisfied that wherever else he might be, he was certainly in our office, in the body and in the best of spirits. Time has dealt with him most unfavorably, for it has denied him the usual privilege of looking old. He looks younger to-day than when we last saw him a dozen years ago. His massive frame is still tall and erect—his step is firm and elastic, and his intelligence as clear and vigorous, as when he made his first bow to an American audience at the Park Theatre, twenty-five years ago. And above all, his smile is still as true and genial as ever, proving that the heart has lost none of those kind and generous impulses which of old dictated a thousand generous actions, which have made the man loved and respected throughout the whole country.

As a man we find him unchanged, save inasmuch as the heavy troubles and afflictions which darkened his life in the past, being passed away, he is a hundred times more hopeful, contented and free in spirit—mentally and morally a new man. As an artist he is head and shoulders above his former stature. His tone is larger and grander, and his power over the character of the instrument is simply extraordinary. There are really no difficulties in the violin to him—those he mastered long ago—but we find him now far more matured; his thoughts are more connected; his execution and intonation more clear and positive, and in passionate expression his delivery is broader, and more refined and intensified. His style is as fresh and vigorous as when, thirty years ago, he followed Paganini to England, and won success after success in the very footsteps of that marvellous performer. Such is Ole Bull to-day, and as we listened to his wonderful mastery of the soul of the violin, we felt satisfied that his career in this country will be more brilliant, than at any period of his eventful life.

A few words as to the lapse of time between his last and his present visit to this country.

Ole Bull left this country in September, 1837. When he arrived in Bergen, his native